

Name_____ / Pre/Post / Date_____

MS ART 8
PRE/POST TEST

Mr. Mallory | Boyer Valley | 2012-13

MATCHING; Early Art History

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|-----------|--|----------------------------|
| 1) _____ | Artifacts are believed to have been used primarily for spiritual, mystical, or ritualistic purposes. | a) Prehistoric |
| 2) _____ | Gilded illustrations of religious stories for the church and wealthy nobles. | b) Islam |
| 3) _____ | A rebirth of interest in science, philosophy and art in Europe lead to great advances in design, perspective, and symbolism, both in painting and sculpture. And Teenage Mutant Ninja Turtles. | c) Baroque & Rococo |
| 4) _____ | Created ornate calendars and astrological observatories. | d) Pre-Colonial Africa |
| 5) _____ | Features complex geometrical designs, in part because representational images were feared to be blasphemous. | e) Medieval Times |
| 6) _____ | Developed early woodblock printing. | f) Ancient Asia & Far East |
| 7) _____ | Abstract carvings of figures and animals meant to satisfy the spirits in the next world. | g) Pre-Columbian Americas |
| 8) _____ | Ornate and elaborate artworks for wealthy Europeans as well as more genre paintings. | h) Ancient Egypt |
| 9) _____ | Created marble sculpture and architecture which commemorated gods, battles and emperors. | i) Renaissance |
| 10) _____ | Pottery, textiles, sand art and drawings expressing rich cultural identity and values of peoples deeply connected to the environment. | j) Ancient Greece & Roman |
| 11) _____ | Followed strictly prescribed rules of representation of gods and pharaohs | k) Native American |

MATCHING; Later Art History

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|-----------|--|------------------|
| 12) _____ | Variety of styles beginning in the mid-twentieth century which reject strict | a) Postmodern |
| | | b) Regionalism |
| | | c) Non Objective |

- categorization and conventions. Artists which often mix media, defy labels and expectations.
- 13) _____ A group of American artists in the early 1900's who made realistic paintings about working class people.
- 14) _____ From the turn of the century, the early 1900's mostly before WWII which promoted Western industrialization and cities and often rejected the realism and romanticism of the 1800's.
- 15) _____ Style from the late 20th century which employs aspects of mass culture, such as advertising, comic books and mundane cultural objects
- 16) _____ Probes the subconscious world of dreams
- 17) _____ European art from the early and mid 1800's that borrowed from the classical period of ancient Greece and Rome
- 18) _____ Style from the late 1800's that attempted to capture the rapidly changing effects of light on color.
- 19) _____ Emphasized the artists' feelings more than realistic depiction or even composition.
- 20) _____ American style which featured local scenes and events from a particular area of the country or from an artist's own region
- 21) _____ Works in which no objects or subjects can readily be identified
- 22) _____ Style in which objects and space around them are broken up into different shapes and then put back together in new relationships
- 23) _____ Style that came after
- d) Cubism
e) Modern
f) Post-Impressionism
g) Neoclassical and Romantic
h) Ashcan/The Eight/Social realism
i) Pop Art
j) Surrealism
k) Impressionism
l) Expressionism

impressionism which emphasized more subjective and/or expressive use of content, composition and color.

- d) Cubism
- e) Modern
- f) Post-Impressionism
- g) Neoclassical and Romantic
- h) Ashcan/The Eight/Social realism
- i) Pop Art
- j) Surrealism
- k) Impressionism
- l) Expressionism

MATCHING: the Four Art Disciplines

- 24) _____ The study of past Artists, Art Movements, discoveries, breakthroughs and cultures.
- 25) _____ Also known as design, the study of why things look the way they look and how to arrange visual elements using certain principles in order to produce the most impact.
- 26) _____ Actually creating works of art
- 27) _____ Following four prescribed steps to describe, analyze, interpret and evaluate works of art.

- a) Art History
- b) Aesthetics
- c) Art Production
- d) Art Criticism

Multiple Choice, Art History

- 28) _____ A modern school of art in which an emotional impact is achieved through agitated brushwork, intense coloration, and violent, hallucinatory imagery.
 - a) Expressionism
 - b) Regionalism
 - c) Ashcan School
 - d) Fauvism
- 29) _____ An early twentieth-century style of art characterized by the juxtaposition of areas of bright color, distorted linear perspective, and drawing that is unrelated to the color.
 - a) Non Objective
 - b) Abstract Expressionism
 - c) Futurism
 - d) Fauvism
- 30) _____ Art that does not portray figures or objects. Art without real models or subject matter.
 - a) Hard Edge Painting
 - b) Non Objective Art
 - c) Mobile
 - d) Kinetic Art

- 31) _____ A twentieth-century art style whose imagery is believed to stem from unconscious, irrational sources and therefore takes on fantastic forms. Although the imagery is fantastic, it is often rendered with extraordinary realism.
- a) Dada
 - b) Surrealism
 - c) Impressionism
 - d) Expressionism
- 32) _____ A post-World War I style of art that sought to use art to destroy art, thereby underscoring the paradoxes and absurdities of modern life.
- a) Neo-Realism
 - b) Abstract Expressionism
 - c) Dada
 - d) Hard Edged Painting

Matching- Principles of Design

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|-----------|--|--|
| 33) _____ | the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. | a) Balance
b) Emphasis/Dominance
c) Movement
d) Pattern
e) Proportion
f) Rhythm
g) Variety
h) Unity |
| 34) _____ | the feeling of harmony between all parts of the artwork creating a sense of completeness. | |
| 35) _____ | the feeling created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, this refers to the size of the head compared to the body. | |
| 36) _____ | the repeating of an object or symbol all over the artwork. | |
| 37) _____ | the use of several elements to hold the viewer's attention and to guide the viewer's eye through the artwork. | |
| 38) _____ | the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. | |
| 39) _____ | created when one or more elements of design are used repeatedly to create a feeling of organized movement. | |
| 40) _____ | the path the viewer's eye takes through the artwork, often to focal areas. Can be directed along lines edges, shape and color within the artwork. | |

Multiple Choice- Art Criticism

- 41) _____ Mentally separate the parts or elements, thinking in terms of textures, shapes/forms, light/dark or bright/dull colors, types of lines, and sensory qualities. In this step consider the most significant art principles that were used in the artwork.
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|--------------|-------------|
| a) Describe | b) Analyze |
| c) Interpret | d) Judgment |
- 42) _____ Seeks to explain the meaning of the work based on what you have learned so far about the artwork, what do you think the artist was trying to say?
- | | |
|--------------|-------------|
| a) Describe | b) Analyze |
| c) Interpret | d) Judgment |
- 43) _____ After careful observation, analysis, and interpretation of an artwork, you are ready to make your own assessment. This is your personal evaluation based on the understandings of the work and standards or criteria which you use to evaluate the artwork.
- | | |
|--------------|-------------|
| a) Describe | b) Analyze |
| c) Interpret | d) Judgment |
- 44) _____ To simply explain what it is you see in an artwork. Generally this is objective, not personal and will usually have to do with which elements of design appear in the artwork, or what the subject matter is.
- | | |
|--------------|-------------|
| a) Describe | b) Analyze |
| c) Interpret | d) Judgment |

Matching- Elements of Design

- 45) _____ three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.
- 46) _____ a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.
- 47) _____ the area between and around objects. Around objects is often called negative. It can also refer to the feeling of depth. Three-dimensional; in visual art when we can also create the feeling or illusion of depth.
- 48) _____ light reflected off objects. It has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).
- 49) _____ a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.
- 50) _____ the surface quality that can be seen and felt. Can be rough or smooth, soft or hard. This does not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.
- a) Line
b) Shape
c) Form
d) Space
e) Color
f) Texture